



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

made clear why the development of the tonic vowel in Ger. SCAC, *eschac* should have differed from that of Arabic SCHAH, *eschès*.—No explanation is given of the *e* in the final syllable of *surent* (v. 12) and other 3d pl. pret. forms.—The development of initial Germanic *hr* to *r* (HRODLAND, *Rodlant*) is also unmentioned.—The explanation of the nasal *e* (p. 7, l. 3) does not cover the case of the preposition *en* (IN).—The origin of the dative-genitive "case-form of the per. pronoun *lui* is unexplained.—The use of *si* in the sense of *et* (to mark the transition), as in verses 391, 395, 500, 504, 697, etc., is not indicated in the vocabulary.—In giving the etymology of *vieil*, the hypothetical form *VECULUM* is not mentioned.

The following errata have been noted :

Page xii, note, read I for 4.

- " 5, l. 19, " pedre for pedre.
- " 5, " 23, " qued for qued.
- " 14, " 7, " §§ 56, 57 for §§ 55, 56.
- " 17, " 2, " mots for mois.
- " 25, " 23, " emperedor for enperedor.
- " 50, " 10, " 219 for 220.
- " 61, " 8, " 762 " 772.
- " 65, v. 1, " e " et.
- " 85, (caption) read 1680-1850 for 1600-1850.
- " 114, insert as caption (Vers 3705-3733.).
- " 117, col. 2, l. 8, read 455 for 454.
- " 124, " 2, " 8, " 65 for 64.
- " 135, " 2, read fesistes for fesist.
- " 138, under (Hardement), read hardemenz for hardement.
- " 151, " 4. Que, read qued for qued.
- " 157, " Tens " 416 for 116.
- " 158, " Umele " HŮMĚLEM for HŮMĚLEM.

E. L. RICHARDSON.

Leland Stanford Junior Univ.

A CONTESTED POINT IN THE INTERPRETATION OF TENNYSON'S "IN MEMORIAM."

TO THE EDITORS OF MOD. LANG. NOTES :

SIRS:—The allusion in the first stanza of Tennyson's "In Memoriam"—I speak of the poem proper, not of the Prologue—has been the subject of prolonged controversy among

Tennyson students and interpreters, in both England and America. It has been frequently explained as having reference to a familiar passage in Longfellow's "Ladder of Saint Augustine," and it is interpreted in accordance with this somewhat arbitrary conjecture by Morley in his 'Library of English Literature,' under "Poems of Religion." The impossibility of reconciling with certainty the respective dates of composition should exclude this supposition as unsustained by rational proof, and unscientific in its mode of seeking for the truth.

The question has been definitely settled, however, by Lord Tennyson himself, who in a brief but explicit letter to the writer, dated November 3d, 1891, says that the allusion is to Goethe, and refers to one of his latest utterances,—'From changes to higher changes',—as the suggestion or inspiration of this renowned stanza which has become engrafted into the very consciousness of English speech.

In the most recent edition of Bartlett's 'Dictionary of Poetical Quotations', the student will find Lord Tennyson's own comments upon the passage as expressed or conveyed to Dr. Gatty, the well-known author of a 'Key to In Memoriam.' The Poet Laureate regards the stanza in question as embodying and setting forth the very essence of Goethe's philosophic creed.

HENRY E. SHEPHERD.

College of Charleston.

INTRODUCTION TO PHONETICS.

TO THE EDITORS OF MOD. LANG. NOTES :

SIRS:—There are a few points in Prof. Grandgent's very favourable review of my 'Introduction to Phonetics' in your February number, 1892, to which, with your permission, I should be glad to reply. The most important of these is the alleged stiffness of my English pronunciation, said to be "stiff almost to pedantry." Certainly, if I had not explained that I had judged it most convenient to use fixed forms for variable and weak words (p. 84), the pronunciation represented would be more than stiff, indeed quite impossible. It is only on p. 82 of Part ii, that I have given a specimen showing my pronunciation of weak and variable